Mangala Chatushpadi,

Shri Yamuna Ashtapadi, and Saundarya Padya

Nikunj Nayak Shrinathji (Shri Govardhannathji)

Shyam Sundar Shri Yamuna Maharani Maa

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Mangala Chatushpadi

Mangala Chatushpadi was composed by Shri Gusaiji. Presented below is an English translation of Goswami Shri Harirayji's commentary on this sacred work.

Now, Shri Gusainji composed “Mangala Chatushpadi” Within it, beginning from the birth pastimes and extending up to the Rasa Panchadhyayi, the moods of all the divine pastimes are described. “Mangalam Mangalam” contains the narration of the Vraja childhood pastimes. Therefore, Shri Harirayji explains its commentary. By the grace of Shri Gusainji, I am composing this commentary on “Mangalam Mangalam.” Its intention is this: may that supremely auspicious form connected with the Vraja childhood pastimes eternally sport within my heart day and night. With that purpose, I write this commentary. Now the first verse is spoken:

मंगल मंगलम ् ब्रज भु व मंगलं।

मंगल मह श्री नंद यशोदा नाम सुकीतन मेंतद्रु चरोत्संगसुंला लत पा लत रूपं॥१॥

The phrase “Mangal Mangal” is repeated twice. Its inner meaning is that the Lord, who is

Himself the embodiment of auspiciousness, manifested upon this earth. Because of His

manifestation, everything connected with Vraja became supremely auspicious.

Within this are to be understood the pastimes described in the four chapters of the Birth

Section (Janma-Prakarana). In that sacred land, the Complete Purushottama manifested

Himself. Therefore, the land of Vraja is supremely auspicious.

Further, in the seven chapters of the Proof Section (Pramana-Prakarana), the pastimes

expressing the loving sentiments of Shri Yashodaji are described. Thus it is said that all

objects connected with Vraja are supremely auspicious.

Why are Shri Nanda and Shri Yashodaji called embodiments of auspiciousness? Because

the supremely beautiful Child is seated in their laps, and they lovingly nourish and raise

Him. Therefore, even the names of Nanda and Yashoda are auspicious.

Just as the mere utterance of Shri Thakurji's name brings supreme auspiciousness and

welfare, similarly the names of Vraja, Shri Yamunaji, and Shri Girirajji bestow spiritual

welfare. In the same way, simply uttering the names of Shri Nanda and Yashoda brings auspiciousness and blessedness. Therefore, in this world they are known as the

all-auspicious Shri Nanda and Yashoda.

In the glory of Nandaraya are included all his associates—Nava Nanda and the other elder

cowherds connected with him. Likewise, associated with Yashodaji are the elder gopis

who are related to her. Merely speaking their names brings welfare.

The expression “lovingly nurtured” refers to all the articles present in the house of

Nanda and Yashoda—curd, milk, butter, buttermilk, and all other ingredients and

vessels. Through these, the service of Shri Thakurji is accomplished. Without the

household of Yashoda, not even a single article suitable for the service of Shri Thakurji

could be obtained.

Therefore, the entire house, all its contents, and everything connected with the body and

household of Yashodaji are related to the service of Shri Thakurji. For this reason they

are supremely auspicious.

Why is this so? Because all these objects are of the nature of the divine form itself, and

Shri Thakurji accepts them. The land of Vraja is auspicious because all objects connected

with it are divine in nature.

Wherever Shri Thakurji went and performed His pastimes, that Vraja land became

extraordinary. It is of the very nature of Bhagavan. Shri Yamunaji is equal to Shri

Krishna, and Shri Girirajji is equal to Bhagavan. Likewise, all the trees

and other features

of Vraja are forms of the Lord.

Furthermore, Lakshmi herself resides throughout Vraja. Such is the nature of the land of

Vraja. Just as the name of Shri Krishna brings joy and auspiciousness, so too

remembrance of Vraja brings the same joy and auspiciousness.

Why is this so? Because everything in Vraja is connected with the divine pastimes.

Names associated with those pastimes are exceedingly dear to Shri Thakurji. By uttering

such names, remembrance of the Lord's pastimes naturally arises.

Therefore, the land of Vraja and all things connected with Vraja are auspicious. In the

same way, the names of Nanda and Yashoda are connected with the Lord's pastimes and

are thus bestowers of welfare. And the Lord who was lovingly nourished in Yashoda's lap

is Himself the giver of supreme blessedness. For this reason, He is worthy of

remembrance at every moment of every day.

Thus, in the first verse, all the pastimes from the Birth Section up to the Proof Section

have been described. By singing this much, one should remember the pastimes

contained within those eleven chapters.

Now, the pastimes of the Promeya Section are described in the second verse.

श्री श्री कृष्ण इ त श्रु तसारं नाम स्वात जनाशय तापापह म त मंगलरावं।

ब्रजसुंदरीवयस्य सुरभीवृंद मृगीगण नरूपम ् भावाः मंगल संधुचया य॥२॥

Now it is explained how the name “Shri Krishna” is supremely auspicious and how it is

the very essence of all the Vedas, Shastras, and Puranas.

Why is this so? All the worldly and spiritual duties described in the Vedas are not equal to

the name of Shri Krishna. It is said that Vedavyasji revealed seventeen Puranas and

explained many different forms of duties and religious practices within them. Yet his

heart did not find complete peace. Afterwards, when he separately composed the Shri

Bhagavata and described the Lord in the form of His divine name and essential nature,

then his heart became fully satisfied and peaceful. Therefore, there is no treasure equal

to the name of Shri Krishna.

When the name “Krishna” is spoken without the prefix “Shri,” two meanings are

understood. Those souls who have not received acceptance through surrender in the

Pushtimarg utter only the name “Krishna.” They remember the Krishna who manifested

in Dvapara Yuga in a previous age. Such remembrance belongs to the Pravaha and

Maryada paths.

In Pushtimarg, however, the worshipable Krishna is the rasa-filled Krishna of the

Sarasvata Kalpa. Therefore, in the Ashtakshara Mantra, “Shri Krishna” refers to Krishna

together with all His devotees.

Similarly, in the Panchakshara Mantra, the principal mood is that of separation, centered

upon Swaminiji. Therefore, the word “Shri” does not appear there. The Ashtakshara

represents the form of union, while the Panchakshara represents the form of separation.

Both refer to the complete incarnation, Shri Krishna, whose rasa-filled form is

worshiped in Pushtimarg. Thus His name is the essence of all Vedas and scriptures. Such

is the supremely auspicious and welfare-bestowing name of Shri Krishna.

The phrase “Shri Krishna” is spoken twice here. Its intention is that

one “Shri Krishna”

refers to Shri Thakurji alone, while the other “Shri Krishna” includes both Shri

Swaminiji and Shri Thakurji.

Within the first “Shri,” the principal meaning is Shri Swaminiji. Within the second “Shri”

are included the companions of Swaminiji such as Shri Chandravaliji, all the devotees of

Vraja, all the places of divine pastimes, Shri Yamunaji, Shri Girirajji, the cows, and all the

materials connected with the Lord’s pastimes.

Why is this so? Because Shri Swaminiji is the very beauty and splendor of Shri Krishna,

and all the devotees and paraphernalia of Vraja are likewise ornaments of His glory.

Therefore, by saying “Shri Krishna” twice, Shri Swaminiji, Shri Krishna, and all the

paraphernalia of the divine pastimes are included within that supremely auspicious

reality. For this reason, the mere utterance of the name of Shri Krishna brings joy to all

devotees.

Thus, in Pushtimarg it is necessary for Vaishnavas to greet one another with “Jai Shri

Krishna.” Why? When someone says “Victory to Krishna,” Shri

Yashodaji experiences

supreme joy, thinking, “They are praising my son.” Through her maternal affection, Shri

Nandarayji and Shri Yashodaji become pleased. They think, “These people desire the

welfare of our son; therefore may welfare come to them as well.”

Likewise, when “Jai Shri Krishna” is spoken, Krishna’s friends become delighted,

thinking, “They are glorifying our beloved companion.” The devotees of Vraja, headed by

Shri Swaminiji, also become supremely pleased, thinking, “They are glorifying the one

who is our very life and treasure.” In this way, when “Jai Shri Krishna” is spoken, all

devotees of Pushtimarg become pleased. Therefore, Pushtimargiya Vaishnavas should

greet one another with “Jai Shri Krishna.”

There are many divine names of God, and all should be recited. Yet within them the

complete experience of both union and separation rasa is not present in the same way.

This realization is attained through Shri Acharyaji Mahaprabhuji.

Another reason for saying “Jai Shri Krishna” is that a follower of Pushtimarg should

never forget the divine name even for a moment. If, through worldly involvement, one

forgets, then the company of Vaishnavas revives remembrance of Shri Krishna. For this

reason, the association of Vaishnavas is of primary importance.

The attainment of the divine name comes through Shri Acharyaji, and through the

company of Vaishnavas remembrance of Shri Krishna is maintained. Just as a tree bears

flowers and fruits, similarly when true association with Vaishnavas is obtained,

remembrance of Shri Krishna and the perfection of devotion arise. Thus the name of

Shri Krishna is the highest and most supremely auspicious reality. No one possesses the

ability to fully describe its greatness.

The name of Shri Krishna is such that the devotees of Vraja sustain their lives through it

during the condition of separation. Through that name they experience everything

connected with Him, and the burning pain of separation within the heart is removed.

Therefore, the singing of Shri Krishna's name bestows supreme auspiciousness and

welfare.

In this verse, the pastimes of the Promeya Section, beginning with the Venu Gita and

including all its descriptions, are indicated. When Shri Thakurji goes out to graze the

cows, the devotees of Vraja sing and describe His pastimes. Their singing itself is

supremely auspicious, and because the devotees of Vraja are themselves embodiments of

auspiciousness, they engage in kirtan of His name.

What is that kirtan like? Just as Bhagavan possesses all six divine excellences in

perfection, so too the words of His kirtan are filled with all divine qualities. The devotees

sing of the forest pastimes. There, the cows, deer, and all the animals and birds of Shri

Vrindavan are supremely auspicious.

Why? Because Shri Thakurji enters Shri Vrindavan with the cows, calves, and His

cowherd companions. There He places the flute upon His lips and plays its enchanting

melody. As a result, the devotees of Vraja receive the nectar of complete rasa. Even the

deer, cows, and other creatures of Vrindavan obtain a share of that nectar. The devotees

then describe His pastimes together with all six divine qualities.

First, they describe His sovereignty and majesty. The naturally restless deer become

completely enchanted by Him.

Then they describe His power. Hearing the sound of the flute, the celestial women

become stunned. They become overwhelmed even in the presence of their husbands,

and the knots of their garments loosen. Such is the extraordinary power of Bhagavan.

Next, His fame is described. The cows that had been grazing forget everything upon

hearing the flute. The calves stop drinking milk. All creatures become absorbed in the

nectar of the flute's melody. This is the glory of the Lord's fame.

Then His beauty is described. The parrots and other birds of Vrindavan hear the flute

and sit in rows upon the trees, enhancing the beauty of the forest.

His knowledge is then described. Hearing the flute, Shri Yamunaji and the rivers

connected with Vraja cease their flowing. Just as true knowledge causes the mind to

become completely fixed upon the lotus feet of Shri Thakurji, so the rivers become

motionless. Their waves stretch out like arms toward His lotus feet while listening to the

flute. This is the manifestation of divine knowledge.

Then His detachment is described. Clouds gather above the Lord and shield Him from

the sun. They offer their entire wealth, their water, by showering gentle drops upon Him.

This is an expression of detachment.

Finally, the devotion of Girirajji and the Pulind women is described

through their

connection with His lotus feet. In this way, the sentiments of everything connected with

Vrindavan are auspicious and divine. This is the meaning of the Promeya Section.

Now the pastimes of the third section, the Phala-Prakarana (Section on the Fruit), are

described.

मंगलमीषित्स्मतयुमीक्षण भाषणमुन्नत नासापुट्गत मुक्ताफल चलनं ।

कोमल चलदंगु लदल संगत वेणु ननाद वमो हत वृंदावन भु व जाताः॥३॥

Now it is explained that the Lord, who is the embodiment of auspiciousness, possesses

an auspicious smile, auspicious glances, and speech that is like nectar. All of these are

supremely auspicious.

These matters are described in the manifestation of the Vraja pastimes. When the young

maidens performed the Katyayani vow, Shri Thakurji took their garments and sat upon a

Kadamba tree. Afterwards, through His gentle smile and His gracious glances, the young

maidens attained the fulfillment of all rasa-experiences.

Likewise, the movement of the pearl adorning Shri Thakurji's nose is supremely

auspicious. The soft and restless fingers of His lotus hands produce the melody of the

flute, and through that flute-song all become enchanted. Thus, the animals, birds, trees,

and all other beings of Vrindavan are auspicious.

Similarly, Shri Thakurji instructed Shri Nandarayji regarding the worship of Govardhan.

Thereupon Shri Nandarayji, together with all the residents of Vraja, performed the

worship of Shri Govardhan. When Indra heard of this, he became angry. Then clouds

resembling those of cosmic dissolution began to pour torrential rain upon Vraja.

At that time, Shri Thakurji lifted Govardhan upon His left arm and kept all the residents

and devotees of Vraja close to Himself. While continuously playing the flute, He protected

them. Through that flute-song, all the devotees of Vraja, along with the cows, animals,

birds, and trees, drank the nectar of divine bliss.

Seven days and seven nights passed, yet no one even noticed the passing of time. In this

way, when all the devotees, out of fear of Indra, came to the shelter of Shri Thakurji, they

experienced the bliss of His divine form. They were also protected from Indra's

devastating rains.

Such pastimes and others like them belong to the Phala-Prakarana, the Section

describing the Fruit, in this world.

मंगल म खलं गोपी शतु र त मंथरग त वभ्रम मो हत रासिस्थतगानं ।

त्वं जय सततं श्रीगोवधनधर पालय नजदासान ् ॥४॥

All objects related to Shri Thakurji are entirely sweet and wholly auspicious. Here it is

explained that in the first chapter of the Phala-Prakarana, Shri Thakurji entered the

forest during the autumn season and, at night, played His flute. At that time all the

paraphernalia of the divine pastimes blossomed and flourished. Even the moon became

extraordinary and transcendental. Shri Shukadevji has described this. Therefore, all the

elements of those divine pastimes are auspicious.

On such a wondrous night, Shri Thakurji performed the Rasa Lila together with the

devotees of Vraja. There, Shri Shukadevji, in the Rasa Panchadhyayi, gives the example of

the gait of an intoxicated elephant. Such divine intoxication exists nowhere else. Only an

elephant can truly know the pleasure of an elephant's movement.

In the same way, Shri Thakurji, together with the devotees of Vraja, becomes intoxicated

with divine rasa and grants them the experience of the bliss of His own form. Therefore,

that elephant-like gait is supremely auspicious.

Furthermore, in the Rasa Lila, the singing of Shri Swaminiji and the singing of all the

devotees of Vraja together with Her are supremely auspicious. At times Shri Thakurji and

Shri Swaminiji sing together. At other times They separate and sing individually. This is

the eternal Rasa of the everlasting divine pastimes. Thus, all such singing and all the

associated pastimes are auspicious.

By saying this, the text includes within it the moods of all the water and land pastimes

described throughout the Rasa Panchadhyayi. All of them are auspicious. Therefore, by

remembering these auspicious subjects—from the Birth Pastimes up to the Yugal

Gita—one attains supreme auspiciousness.

The mood of the Yugal Gita should especially be understood among the teachings

concerning spiritual knowledge. Why? After the events of the Rasa Panchadhyayi, when

Shri Thakurji plays the flute in the forest, the devotees of Vraja sing within their homes.

Absorbed in the experience of the divine form that they had previously attained, they

become immersed in those sentiments and sing along with Shri Thakurji.

This is different from the Venu Gita. In the Venu Gita, they remain in the moods of their

own homes and sing from there. The Yugal Gita is a direct experience of all the senses

and a direct experience of the heart itself. For this reason the chapter is called the Yugal

Gita. It represents the shared realization of Shri Thakurji and the devotees of Vraja.

In the Rasa Panchadhyayi this realization occurs through union, whereas in the Yugal

Gita it occurs through separation. In this way, those who constantly remember the divine

pastimes from the Birth Section up to the Phala-Prakarana are protected and sustained

by the Lord.

May Shri Govardhandhar, the lifter of Govardhan, ever remain manifest there. Therefore

Shri Gusainji says: Victory to that supremely auspicious Shri Govardhandhar.

In this spirit we continually pray: “We are Your own servants, connected with Your

intimate and confidential pastimes. Therefore, please protect us. Sprinkle us with the

nectar of Your lips and remove the pain of separation.” In this manner Shri Gusainji

offers his humble petition.

This hymn, Mangalam Mangalam, was revealed for this purpose: that service is essential

for the Vaishnavas of this path, and the study of the sections from the Birth-Prakarana to

the Phala-Prakarana is likewise essential.

How should this be practiced during service? Since other service-related scriptures and

teachings may at times remain unread, one should sing this Mangal Mangal hymn during the Mangala Aarti. By doing so, the essence of the entire Shri Bhagavata—from

the Birth-Prakarana through the Phala-Prakarana—is recited.

For this reason Shri Gusainji himself revealed this auspicious hymn. If it is sung daily,

then the supremely auspicious Lord, together with His divine pastimes, enters the

devotee’s heart and bestows supreme auspiciousness. Through the singing of the

Mangalam Mangalam hymn, the followers of Pushtimarg become filled with

auspiciousness and experience divine joy day and night.

Thus ends the English translation of Goswami Shri Harirayji's commentary on this sacred work.

Yamuna Ashtapadi

Yamuna Ashtapadi was composed by Shri Gusaiji. Presented below is an English translation of Goswami Shri Harirayji's commentary on this sacred work.

In the Yamuna Ashtapadi, Shri Gusainji, under the pretext of offering praise to Shri Yamunaji, reveals the sentiment of Shri Yamunaji toward the Lord. The first verse of the Ashtapadi.

नमो दे व यमुने नमो दे व यमुने हरकृष्ण - मलनान्तरायम ् ।

नजनाथ - मागदा य न कुमारी - कामपूरके कुरु भिक्तरायम ् ॥
ध्रुव. ॥

Shri Gusainji says: “O Yamuna! I bow to you. Again, O Yamuna! I bow to you. Please remove the obstacles and hindrances that stand in the way of meeting Shri Krishna. And make me wealthy with the treasure of devotion.”

Here, Shri Gusainji offers this prayer twice out of intense longing and eagerness; therefore, he bows twice. In this, Shri Gusainji indicates that the power to remove the obstacles that hinder the attainment of God and to grant Pushti Bhakti (grace-filled devotion) exists only in Shri Yamunaji.

What is Shri Yamunaji like? She is the one who grants the path to her own Lord, Shri Krishna. When Shri Vasudevji carried Shri Krishna to Gokul, it was Shri Yamunaji who gave the way. Likewise, wherever Shri Prabhu is residing in the divine groves and secluded pleasure

bowers, Shri Yamunaji shows that path to the devotees.

Further, what is she like? She is the one who fulfilled the desires of the young Gopi maidens. By the grace of Shri Yamunaji, those maidens obtained Shri Krishna as their husband. Now, what Shri Yamunaji is like is described by Shri Gusainji in the next verse:

मधुपकुल-क लत-कमलावली-व्यपदेशधा रतश्रीकृष्ण - नजभक्तहदये।

सततम तश यत - ह रभावना - जात - तत्सारूप्य - ग दत 'हृदये।।१।।

The rows of lotuses that are covered by swarms of bees appear as though they are enveloped within her. Such is Yamuna, who knows the hearts of the devotees along with Shri Krishna.

That is, the lotuses blooming in Shri Yamunaji are actually the lotus-hearts of the Gopis. Upon those lotuses, the bees hum on all sides. The inner meaning is that Shri Prabhu Himself is present there in the form of divine loving sentiment (bhava). In this way, Shri Yamunaji knows both the intentions and feelings within the hearts of the devotees and the intentions of Shri Prabhu.

Further, what is Shri Yamunaji like? By constantly and intensely meditating upon Shri Krishna, she herself has become dark in complexion like Him. Therefore, she reveals the innermost feelings of her heart. Nanddas has sung of this in the Panchadhyayi: “Through love for Krishna, one becomes Krishna Himself; this is not a matter of wonder.” Thus, in this verse, the two expressions of address are special epithets of Shri Yamunaji. Now, in the next verse, her description continues.

नीरशोभया वलसद लवृन्दे।

स्मारय स गोपीवृन्द - पिूजत - सरसमीशबपुरानन्दकन्दे ।॥२॥

On her own banks, among many kinds of trees, flowers of various colors fall into the water. There, the bees sport and revel. O Yamuna, source of bliss! With such beauty and splendor, you bring to remembrance the sacred limbs of Shri Krishna, the Lord who is lovingly worshipped by the assembly of Gopis.

The inner meaning is that devotees offer garlands of flowers to Shri Prabhu. In the same way, the dark waters adorned with fallen flowers display a similar beauty. During the time of separation from the Lord, Shri Yamunaji causes remembrance of Him. By doing so, she increases the pain of separation, so that Shri Prabhu may come quickly and grant His presence. The description then continues in the next verse.

उप रचलदमल - कमलारुण - द्यु त - रेणुप रम लत -
जलभरेणामुना।

व्रजयुव त - कुचकुम्भकुङ्कुमारुणमुरः स्मारय स मार पतुरधुना ॥।
३॥

Upon the dark waters, the restless and spotless lotuses are covered with reddish pollen. With such beauty, O Yamuna, you bring to remembrance the chest of Shri Krishna, the father of Kamadeva (the god of love).

And what is that chest like? It is reddened by saffron and other fragrant cosmetics from the breasts and limbs of the young maidens of

Vraja. The inner meaning is that, during the time of separation, devotees apply saffron to their own breasts and, remembering the chest of Shri Prabhu, reflect within themselves: “A favorable sign has appeared for me. Now Shri Yamunaji will quickly unite me with Shri Prabhu.” Now, in the next verse, Shri Gusainji describes the inner feelings and devotional mood of Shri Yamunaji.

अ धरज न ह र वह तमी क्षतुं कुबलया भध - सुभगनयनान्युश त तनुषे।

नयनयुगमल्प म त बहुतरा ण च ता न र सकता न धतया कुरुषे ।॥ ४॥

O Yamuna! During the night, in order to behold the pastimes of Shri Krishna, you have expanded your beautiful eyes in the form of blooming water-lilies (kamodinis).

Why is this so? Because you are a treasure-house of rasa and divine relish. Therefore, considering two eyes to be insufficient, you have made for yourself many eyes. In other words, all the water-lilies have blossomed during the night.

Shri Yamunaji is not satisfied with seeing the Lord’s pastimes with only two eyes. Therefore, countless blooming water-lilies have become her many eyes for beholding those divine sports. Further description is given in the next verse:

रज न-जागर-ज नत-रागरिम्नतनयन - पड़कजैरह न ह रमीक्षसे।

पकरन्दभर - मषेणानन्दपू रता सतत मह हषा श्रु मुं चसे ॥५॥

O Shri Yamuna! Because of your wakefulness throughout the night, your eyes, filled with deep reddish love and attachment, have become lotuses during the daytime. By means of these, during the day you behold Shri Krishna, Hari, the remover of the sorrows of all devotees.

In other words, all the red lotuses have blossomed during the day, and they are your many eyes. And from those lotuses, nectar-like honey continuously drips. Taking that as a sign, O Yamuna! being constantly filled with bliss, you shed tears of joy and delight. Now the next verse follows:

तटगतानेक - शुकसा रका - मु नगण - स्तुत - व वध गुण - सीधुसागरे।

सङ्गता सतत मह भक्तजन - तापह त राजसे रास - रस - सागरे ॥ ६॥

On your banks, many parrots, mynahs, and other birds are singing. They are, in fact, like assemblies of sages who praise and glorify you by singing your virtues in various ways. O Yamuna! Being such an ocean of virtues, you attain beauty by entering into the ocean of Rasa. And what is that ocean of Rasa like? It removes the burning anguish of the devotee-gopis.

A doubt may arise here: In the Rasa dance, all the groups of gopis shine with beauty. Why, then, is the special beauty of Shri Yamunaji alone being described? The answer is that, within the Rasa, the beauty of Shri Yamunaji's group appears uniquely distinct from all the other groups. Therefore, it is sung in the kirtan: "Syām saṅga syām bhe rahī Shri Yamune."

Thus, just as in the material ocean the stream of Yamuna water flows as a distinct river, in the same way, within the ocean of Rasa, the group of Shri Yamunaji appears separately distinguishable. Further, Shri Gusainji describes in the next verse:

र तभर - श्रमजलो दत - कमल - प रमल - ब्रजयुब तजन ~ वह्न त मोदे।

ताटङ्कवलन - सु नरस्त - सङ्गीतयुत - मदमु दत - मधुपकृत - वनोदे ॥।७॥

From the intensity of their amorous pastimes (ramana), there appears perspiration, called *am-jala* (water in the form of sweat), and from it the fragrance of lotuses manifests. Such are the water-sports performed by the young women of Vraja. Because of this, Shri Yamunaji experiences great delight and joy.

O Yamuna! Moreover, during these water-pastimes, the earrings (*tāṭanka*) and other ear ornaments of the Vraja maidens move about restlessly. Together with music, various instruments, and dancing, these ornaments seem to participate in a joyous celestial celebration.

That is to say, the gopis, becoming exhilarated through their loving sports with Shri Prabhu, engage extensively in water-pastimes. At that time, their earrings, ear-flowers, pearl ornaments, and other adornments sway and move.

The sounds produced by the pearls and dangling ornaments appear as though musical instruments are being played. And the bees, attracted by the fragrance of their bodies, come nearby and hum continuously. Their humming seems as though they are singing and dancing. Shri Yamunaji is the very foundation and support of such beauty.

A doubt may arise here: there are many other ornaments that could produce musical sounds; why has only the *tāṭanka* (ear ornament) been specifically described? The answer is that during the water-pastimes, only the neck and head remain above the water. Therefore, Shri Gusainji has specifically described the earrings. Now, in the next verse, Shri Gusainji offers a prayer to Shri Yamunaji for himself.

नज - व्रजजनावनात्त - गोवधने रा धका - हृदयगत - हद्य - करकमले ।

र तम तश यतरस - वट्ठलस्याशु कुरु वेणु ननदाहूवान - सरल ॥८॥

He who has assumed and lifted Govardhan for the protection of His own Vraja devotees—the gopas, gopis, animals, birds, and all others of Vraja; He who is the charming lotus within the heart of the Swamini; He who is expert in calling His devotees by the sound of His flute; For such Shri Krishna, O Yamuna, please cause in Shri Gusainji rati—that is, loving affection and attachment—or loving enjoyment (ramana).

Thereafter, meditating upon Shri Yamunaji, two verses of humble submission (vijnapti) are offered unto Shri Yamunaji.

ब्रज - प रवृढ - वल्लभे ! कदा त्वच्चरण - सरोरुहमीक्षणास्पद मे तव तटगत -

बालुकाः कदाहं सकल - नजाङ्ग - गता मुदा क रष्ये ॥१॥

Braj, the ever-expanding sacred land, belongs to its Lord, Krishna. O Yamuna, beloved of Vallabha and dear one of Shri Krishna! When will your lotus feet become the dwelling place of our eyes? In other words,

when shall we behold your lotus feet? And when shall we joyfully adorn all our limbs with the sand of your banks? This prayer was offered by Shri Gusainji during the time of separation (viprayoga). Now, further verses follow.

वृन्दावने चारुबृहदवने मन्मनोरथं पूरय सूरसूते दुग्गोचरः कृष्ण वहारएव

ि्स्थ तस्त्वदीये तटएव भूयात् ।॥२॥

O Sarasute! O Yamuna! Please fulfill our heart's desire. May the pastimes of Shri Krishna in Vrindavan and the beautiful forests of Vraja become the object of our sight; that is, may we behold them with our own eyes. And may our residence be upon your banks.

Thus ends the English translation of Goswami Shri Harirayji's commentary on this sacred work.

Saundarya Padya

Saundarya was composed by Shri Gusaiji. Presented below is an English translation of Goswami Shri Harirayji's commentary on this sacred work.

Shri Gusainji, for the understanding of his own people, describes the form for meditation upon the svarupa (divine form) of Shri Mahaprabhuji in a single verse.

A doubt may arise here: the description of the divine form is already given in texts such as *Vallabhashtaka* and other works. What, then, is the need for this description? The answer is that in the text *Vallabhashtaka*, the understanding of modern, dull-witted souls may not always arise. Therefore, Shri Gusainji, out of immense compassion, has described it in a single verse so that it may be understood easily and clearly.

सौंदय नज हृद गतं प्रक टतं स्त्री गूढ़ भावात्मकम ् ।

पुं रूपञ्च पुनः तद् अंतर गतं प्रावी वशत ्स्व प्रये ॥

संि लष्टौ उभयौ बभौ रस मयः कृष्णो ह यत ्सा क्षकम ्।

रूपं तत ् त्रतय आत्मकं परम अ भध्येयं सदा वल्लभम ् ॥ ९ ॥

Shri Krishna resides in the heart of Shri Swaminiji, and Shri Swaminiji resides in the heart of Shri Krishna. In the feminine mood there is

masculine sentiment, and in the masculine mood there is feminine sentiment. These are mutually opposed. Therefore, during union, the nourishment and fullness of rasa cannot be completely attained.

For this reason, Shri Krishna entered into the form of his beloved Shri Mahaprabhuji, uniting the beauty of both sentiments into a single combined emotional reality. Thus, Shri Mahaprabhuji is the united Yugala-svarupa (combined form) of Shri Krishna and Shri Swaminiji. From the svarupa of Shri Mahaprabhuji, all attain that united form.

Therefore, the form embodying both the divine pastimes and this united reality, being the manifestation of all three sentiments, is filled with rasa and is always fit for meditation at all times.

Now, the meaning of the term tritiyatmaka tatsakshi (the third, witnessing principle) is as follows: Shri Mahaprabhuji is the mediator and revealer between Shri Krishna and Shri Swaminiji. As a mediator, he removes displeasure and estrangement. Also, he resides within the hearts of both divine forms.

In the mood of a revealer, wherever Shri Swaminiji may be present, Shri Mahaprabhuji reveals Shri Thakurji there. Likewise, when Shri Mahaprabhuji bestows grace upon his own devotees, they experience the divine lila.

Now, the meaning of the third principle is that Shri Mahaprabhuji is the form in which Shri Prabhu and Shri Swaminiji are united.

Shri Gusainji states this in the text Vallabhashtaka: “Vastutah Krishna eva sah” — “In reality, he is Krishna Himself.” And in the Saptashloki, through the words “Priya-gopa-vadhu,” he is identified with the form of Shri Swaminiji. And through the expression “Radhavallabha,” Shri Mahaprabhuji is described as the witnessing form.

Shri Mahaprabhuji himself also speaks of his own form as being of this third nature: “Namami hridaya sheshe...” — through this statement, the understanding of the tritiyatmaka (third-fold) form is conveyed.

Shri Harirayji has also written: “Svamini-bhava-samyukta bhagavad-bhava-bhavitam.”

“Endowed with the sentiment of Swaminiji and imbued with the sentiment of Bhagavan.”

Now, the meaning of the word para: Para here means separation; therefore, Shri Mahaprabhuji also possesses a form characterized by divine separation (viprayoga). A doubt may arise here, since above his form was described as one of union. The answer is that Shri Mahaprabhuji is the abode of mutually contrary qualities.

Now, the meaning of the word Vallabha: Vallabha means “beloved.” He is beloved to both Shri Thakurji and Shri Swaminiji because he brings about their mutual union. He is also beloved to his own devotees. Such is the svarupa of Shri Vallabha, that he bestows the otherwise unattainable divine reality.

Thus ends the English translation of Goswami Shri Harirayji's commentary on this sacred work.

Darshan Moods and the Ashta-Sakhas

Mangala: In the Mangala Darshan, the mood is that of the darshan of Shri Navneetpriyaji. Kirtan is sung by Parmananddas. In the Sarasvat Kalpa, during the day he is Tosh Sakha, and during the nocturnal pastimes he is Chandra Sahachari. He is attached to the darshan of Shri Navneetpriyaji. His ornamentation is the child's turban. He experiences childhood pastimes. Manifesting from the speech-center, the principal mood in Mangala Darshan is revealed. His residence is on Shri Giriraj, above Surabhi Kund, beneath the dark Tamal tree.

Shringar: In Shringar Darshan, the mood is that of the darshan of Shri Gokulchandramaji. Kirtan is performed by Nanddas. In the Sarasvat Kalpa, during the day he is Tibhog Sakha, and during the nocturnal pastimes he is Nai Indra Sahachari. He is attached to the darshan of Shri Gokulchandramaji. His ornamentation is the Shringar Fenta. He experiences the pastimes of the Shri Rasa Panchadhyayi. Manifesting from the region of the abdomen, the principal mood in Shringar Darshan is revealed. His residence is on the bank of Manasi Ganga, beneath a Peepal tree, on Shri Giriraj.

Gwal: Gwal Darshan, the mood is that of the darshan of Shri Dwarikanathji. Kirtan is performed by Govind Swami. In the Sarasvat Kalpa, during the day he is Shri Dama Sakha, and during the nocturnal pastimes he is Bhama Sahachari. He is attached to the form of Shri Dwarikanathji. His ornamentation is the Tipara. He experiences the Hindola pastime. Manifesting from the eyes, the principal mood in Gwal Darshan is revealed. His residence is at Govind Swami's Kadam Khandi, above Airavat Kund, on Shri Giriraj.

Rajbhog: The mood is that of the darshan of Shrinathji. Kirtan is performed by Shri Kumbhandasji. In the Sarasvat Kalpa, during the day he is Arjun Sakha, and during the nocturnal pastimes he is Vishakha Sahachari. He is attached to the darshan of Shri Govardhannathji. His ornamentation is the Aadi style. He experiences the Nikunj pastimes. Manifesting from the heart-center, the principal

mood in Rajbhog Darshan is revealed. His residence is at Anyaur, beneath the neem tree of Sadd Pandey, on Shri Giriraj.

Utthapan: In Utthapan Darshan, Shri Mathureshji grants darshan, and Surdas performs kirtan. In the Sarasvat Kalpa, during the day he is Krishna Sakha, and during the nocturnal pastimes he is Champakalata Sahachari. He is attached to the form of Shri Mathuranathji. His ornamentation is the Pag. He experiences the Mana-lila. Manifesting from the lotus-like mouth, the principal mood in Utthapan Darshan is revealed. His residence is at Parasoli, in the dense groves near Chandra Sarovar, on Shri Giriraj.

Bhog: In the Bhog-time Darshan, Shri Gokulnathji grants darshan, and Chaturbhujdas performs kirtan. In the Sarasvat Kalpa, during the day he is Subahu Sakha, and during the nocturnal pastimes he is Sushila Sahachari. He is attached to the form of Shri Gokulnathji. His ornamentation is the Sehra. He experiences the Annakut pastime. Manifesting from the heart-center, the principal mood in Bhog Darshan is revealed. His residence is above Rudra Kund, beneath the tamarind tree, near Naya Kund, on Shri Giriraj.

Sandhya Aarti: At the time of the evening Aarti, Shri Vitthalnathji grants darshan, and Chhitswami performs kirtan. In the Sarasvat Kalpa, during the day he is Subal Sakha, and during the nocturnal pastimes he is Padma Sahachari. He is attached to the darshan of Shri Vitthalnathji. His ornamentation is the Dumala. He experiences the birth pastime of Shri Gusainji. Manifesting from the waist-region, the principal mood in the Sandhya Aarti Darshan is revealed. His residence is on Shri Giriraj, above Apsara Kund, beneath the dark Tamal tree.

Shayan: In the Shayan Darshan, the mood is that of the form of Shri Madanmohanji. Kirtan is performed by Krishnadas Adhikari. In the Sarasvat Kalpa, during the day he is Rishabh Sakha, and during the nocturnal pastimes he is Lalita Sahachari. He is attached to the form of Shri Madanmohanji. His ornamentation is the crown. He experiences the Rasa-lila. Manifesting from the feet, the principal mood in the Shayan Darshan is revealed. His residence is on Shri Giriraj, above Bilchu Kund, beneath the dark Tamal and Kadamba

trees.

Thus ends the description of the moods of the Ashta-Sakhas and the eight daily darshans.